

Ans 11/27/99

No. 66 W. 88th St.

New York Nov. 23/99

Prof. Q. T. Mason.

National Museum.

Anthropology
etc

Dear Sir: Prof.
Hodge has forwarded to
me your answer to a
question which I asked
him to submit to you
touching a musical
box in Mrs. Brown's
collection said to have
come from Brazil. It
is completely date fading
and disorienting though it
does not meet my
wants. I was after a
name for ^{the instrument} it, having
suspected, until I came
across your essay in
the Anthropologist,

DSI

that it might be the in-
strument which, if my
memory serves me (I have
sent my copy of your
essay to Mrs. Brown)
you called macunga. Now
I know better; but I am
still without a name for
the rudimentary harp
which I am perfectly willing
to believe, if you say so,
was "made & played" by
a Brazilian nigger.

Now I have become in-
volved in another dif-
ficulty & am obliged
to appeal to you. In
1877 Edw. H. Knight wrote
a series of articles on
the Atlantic Monthly

DSI

on the ethnological ex-
hibit at the Centennial
Exhibition. In it he pic-
tured a ~~to~~ musical bow
preserved in the Smithsonian
Institution which he called
a guitar of the Yaquina
Indians of (then) Washington
Territory. Last week the
Scribner sent down to
the Museum a photo-
graphed the instrument
for a book on the piano.
forte which I am writing,
whereupon Mr. True,
Executive Curator, wrote
the firm a letter, saying
that Mr. W. H. Holmes, Head
Curator of the Depart-
ment of Anthropology
said that ~~the~~ the bow
did not come from the

DSI

Yakama (so in spells it-)
Indians of Washington, but
the ~~Yacy~~ Yagui Indians of
Sonora. I have been
using a cut of the bow
for a dozen years in
a pamphlet illustrating
my lectures and now I
am suddenly set at
sea. Will you help me
out, please? My purpose
(I wish I had consulted
you at the beginning) is
to show the primitive bow
forms of instruments with
these strings and I chose
these to indicate pro-
gress from the simple
bow up to an instrument
with several strings and
a modern round-board:

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The Yaguma, Yakama, Yagui
riddle.

Kunga, or N. Kungo, Angola.

The Kisser-Indian for Brazil.

Minch
Kissumba in
Baquela
An Egyptian Harp for the
Lover. (of which
Mrs. Brown had a copy made)

It doesn't signify so
far as my purposes
go whether or not the
musical bow is indis-
cussible to America, or
to Spain, and I wouldn't

DS

in it a licking by quar-
reling with you on such
a point. But- did the Pat.
african ever reach that
distant point through the
African slave? I suppose
it-possible.

With thanks for the past
kindness & in the hope
of blessings to come I
am

Sincerely yours

H. E. Krehbiel

Musical Editor, N.Y. Tribune

DSI